QUAINT SHERBORNE ON INTIMATE TERMS WITH THE GREAT FOR 1200 YEARS.

Historic Old Town Will Celebrate Twelfth Centenary.

Event Will Be Marked by Folk Play Acted in Open Air.

Drama, by the Author of "Rosemary," Requires Cast of 700

London, May 20.

AMERICAN visitors to England early this summer will have an opportunity of witnessing something worth going far to see. It is the commemoration by Sherborne, one of the quaintest and most picturesque of West Country towns, of its twelve hundredth birthday. Few towns, even in old England, can boast such venerable antiquity as that. And during its long life Sherborne has witnessed many stirring scenes intimately associated with epoch-making periods of English history. Instead of an exhibition, feasting, oratory and fireworks, or any of the other varieties of civic celebrations which mushroom cities have made so wearisomely familiar Sherborne is to have a show worthy of its great age and glorious memories. It will take the form of a spectacular folk play or pageant in which the most noteworthy of the events that have taken place in the old gray town will be re-enacted.

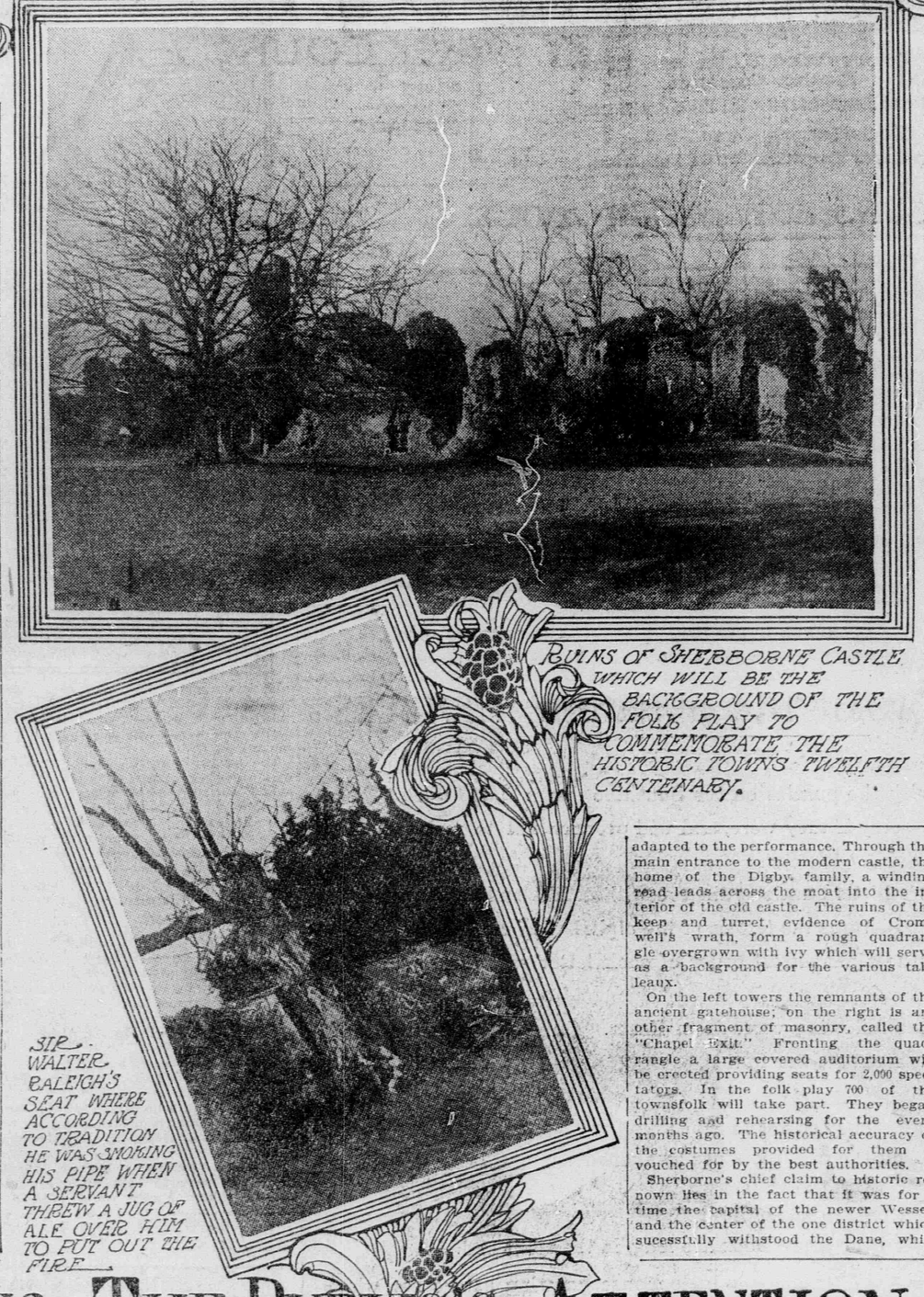
Sherborne has been taking life easy in the last few hundred years of its existence, and not much of importance to the outside world has happened there in that time. But it had the good fortune to provide a home for nineteen years to Louis N. Parker, the dramatist, author of "The Cardinal," and coauthor of "Rosemary." Incidentally also, Sherborne provided Mr. Parker with a wife. To show his appreciation of all that Sherborne has done for him, Mr. Parker has written the folk play and arranged its scenes.

An Open-Air Performance.

The performance is to be given in the open air amid the ruins of old Sherborne Castle, around which cluster so many memories of the days when Sherborne lived the strenuous life. No modern stage could provide a setting so well adapted to the performance. Through the main entrance to the modern castle, the home of the Digby family, a winding road leads across the moat into the interior of the old castle. The ruins of the keep and turret, evidence of Cromwell's wrath, form a rough quadrangle overgrown with ivy which will serve as a background for the various tableaux.

On the left towers the remnants of the ancient gatehouse; on the right is another fragment of masonry, called the "Chapel Exit." Fronting the quadrangle a large covered auditorium will be erected providing seats for 2,000 spectators. In the folk play 700 of the townsfolk will take part. They began drilling and rehearsing for the event months ago. The historical accuracy of the costumes provided for them is vouched for by the best authorities.

Sherborne's chief claim to historic renown lies in the fact that it was for a time the capital of the newer Wessex and the center of the one district which sucessfully withstood the Dane, while Alfred gathered his forlorn hope in the marshes of Athelney for the fight which made England and all that has since come out of it possible. Three of the eleven "episodes" into which the play is divided are devoted to this period of its history.



RUINS OF SHERBORNE CASTLE WHICH WILL BE THE BACKGROUND OF THE FOLK PLAY TO COMMEMORATE THE HISTORIC TOWN'S TWELFTH CENTENARY.

SIR WALTER RALEIGH'S SEAT WHERE ACCORDING TO TRADITION HE WAS SMOKING HIS PIPE WHEN A SERVANT THREW A JUG OF ALE OVER HIM TO PUT OUT THE FIRE.

Heathen Era Depicted.

The first of these depicts the founding of the town by St. Ealdhelm in 705, when the inhabitants of the west had most of them relapsed into heathendom. In the midst of a hunting scene the saint makes his entrance, accompanied by some of his disciples. Dipping his hand in the small stream which flows by, he asks its name, and on being told that in the ancient tongue it is called Scir-burn —the clear stream—and is a holy place, he raises the standard of Christ there.

"Upon this holy place, by this clear stream, and on this pleasant hill," he says, "I will build a city and a church. From this holy place the knowledge of the true God shall spread throughout the western lands. And it shall be known throughout all ages as the place of the clear streams, and unto the end of time its children shall call it—Sherborne."

The next episode introduces the most famous of Sherborne's bishops, Ealhstan, known as the fighting bishop, and King Ethelwulf's best general. He it was who won the first complete victory over the Danes at the mouth of the Parret in 845. He is shown in the full armor of the period leading a charge against the invading Danes to the cry of "For God and Home!" After a terrific hand-to-hand encounter they are driven back through the chapel exit, leaving their dead and wounded on the ground.

Ealhstan was not the only fighting bishop of Sherborne. Between 871 and 933 three of them fell in battle against the piratical northern hordes. But the folk play would have to be stretched to too great length to make room for them and their valorous deeds.

Alfred the Great.

The third scene presents the most famous figure associated with Sherborne's history—Alfred the Great. A procession enters bearing the dying King Ethelbald to his last resting place at Sherborne. He is met by his brother Ethelbert and their mother, Queen Osburga. With them is Alfred, at this time but a lad. Ethelbald embraces Ethelbert, with whom he had long been at enmity, and expires after bestowing a blessing on Alfred. Queen Osburga leaves Alfred with Bishop Ealhstan to be educated.

"It is a great glory for the house of Sherborne and for Sherborne School to have him among us," says the warrior prelate, "for his presence lifts Sherborne on high as the chief city of Wessex."

History does not record just where Alfred got his schooling. But as Sherborne was the capital of Wessex from 860 to 878 it is likely that he did receive his early training in letters there. At all events no other West Country town can advance a better claim to that distinction. As Sherborne was the center of the resistance that checked the encroachments of the Danes it is certain that Alfred must have often been quartered there. Brasses in the Abbey Church mark the graves of two of his brothers who preceded him on the throne—Ethelbald and Ethelbert.

Monks Drinking and Feasting.

Brief comment from the chorus fills up a gap of considerably over a century and introduces the fourth episode, the date of which is 998. It graphically depicts the laxity of life into which the monastery at Sherborne, in common with other monasteries, had fallen at that time. The monks are shown drinking and feasting and having a high old time generally. Upon this disgraceful scene enters Bishop Wulfsy III and reads an ecclesiastical riot act to them, denouncing them as a "graceless brood of vipers," reminding them that "life is short and hell is near at hand" and scaring them into a penitential mood in which they accept the rule of St. Benedict.

Time takes another jump and William the Conqueror, full armed, stern and wrathful, stalks upon the scene and frightens the monks worse than Wulfsy did. "By God's grace," he says, "ye shall find William the Norman hath a swift hand to seize and a strong hand to hold." Then he goes on to declare that Sherborne is no longer a See, the church no longer a Cathedral and the town no longer the chief city of Wessex. He transfers the bishopric to Sarum and "exeunts" attended by his knights on horseback and followed by the bishop, whom he compels to trudge after him afoot to his new billet.

Robin Hood's Merry Crew.

The next episode shows Roger of Caen, the chief minister of Henry I, laying the foundations of the castle whose ruins supply the stage on which the folk play is performed. The episode which follows, the seventh, presents a striking contrast to those which precede it and is carried out in the Dorset dialect. It portrays a dispute between the parishioners and the monks, which starts in a controversy concerning the erection of a font in the parish church, and ends with the firing of the abbey by the parish priest. During the progress of this scene Robin Hood, Maid Marian, Friar Tuck, Little John, and their retinue are introduced and give a Morris dance. It will be danced to the original tune, too.

The foundation of the almshouse, still a flourishing institution in Sherbourne, by Sir Humphrey Stafford and others, in the year 1437, forms the subject of the eighth episode. The ninth shows the expulsion of the monks at the dissolution of the monastery by King Harry, and the sale of the Abbey Church. The next illustrates the refounding of the famous Sherborne School, and the receipt of its charter from King Edward VI in 1550.

The last of the episodes introduce one of the most heroic and tragic figures of English history, Sir Walter Raleigh, whose association with Sherborne is accounted not the least of its claims to distinction. It depicts his homecoming with his wife to the castle, which had been granted him by Queen Elizabeth. Sir Walter makes some pretty and gallant speeches to his wife, which puts her in such good humor that she fills his pipe for him, and leaves him to the enjoyment of the "Virginian weed," which he is supposed to have first introduced into England. Then occurs that humorous incident with which every smoker is familiar. A servant comes in and imagining his master is on fire souses him with a jug of ale.

The performance will conclude with a final tableau emblematic of the present and past greatness of Sherborne, in which all the principal figures that have appeared in the previous pageants will participate. Sherborne will be symbolized by a "stately female figure," with long, loose hair, surmounted by a castellated crown, and bearing in her right hand a model of Sherborne Abbey. On her right hand will stand another female figure typifying her American daughter who dropped the final "e" from her name when she settled in Massachusetts. She will wear a diadem of stars on her head; her left hand will rest on the arms of the State of Massachusetts, and in her right hand she will bear a model of a caravel.

It is hoped that the American Sherborn will send a delegation to the celebration. The folk play will be given on four consecutive days, beginning on June 12.

Apart from that, the quaint old town, with its narrow streets and half-timbered houses, and the neighborhood roundabout, will be full of interest to American visitors.

CUPID AND CHESS BOARD.

He was a gallant officer
And she a noble maid.
A game at Chess, oh! not for gold,
It was for love they played.

In moving first her hand drew near,
The opening quick to seize,
He took it "en passant," and she?—
She left it there "en prise."

He held her hand as if in Pawn,
And slipped a ring thereon.
He looked as if he'd risk his all
To win that ringed Pawn.

He swore that though he served his King,
His Queen she'd ever be,
And he would be her faithful Knight
To all eternity.

She Checked him not, nor interposed,
She looked not cross nor bored,
She touched the ring and said,
"J'adoube,"
He saw that he had scored.

The ending of the game of Chess
Is marvelous to state;
A Bishop from the Castle Square
Gave both at once a "Mate."

Their life had its perpetual Checks,
But true love did not fail;
They always drew and neither found
Their Mate grow ever "stale."

—J. M. Finlayson.

CATCHING THE PUBLIC'S ATTENTION THREE OF WASHINGTON'S LEADING ADVERTIZING MANAGERS TELL HOW THEY SPREAD STORE-NEWS.

ELLIOTT BREWER

CHAS. L. FINNEY

W. G. KENT

CHAS. L. FINNEY

Head of Goldenberg Advertising Department Emphasizes the Value of Illustrations.

ADVERTISING, as related to the modern department store, is a statement of facts regarding the store's doings. The advertising manager is a sort of megaphone, talking of the store to the public in the newspapers as does the clerk behind the counter.

There are many details about the work of planning out campaigns of publicity, and presenting the business facts to the shopping public in the most attractive form possible.

The advertising manager works hand in hand with the "buyers," as the heads of departments are named, calling upon them for the best things to be found in the various sections under their charge. His finger is ever on the throbbing pulse of the great business, quick to detect the ebb and flow of vitality.

It is his duty to detail in an interesting manner the movements of vast stocks of merchandise. The large department store works with big units—a carload of kitchenware, the entire output of a factory or an invoice of hundreds of dozens of some staple article.

Advertising is the machinery that keeps these stocks on the move, and gives life to the whole wonderful organization.

It is an art and one which must be learned thoroughly step by step.

Today is the day of specialists. In every walk of life men and women confine their energies and talents to certain specific lines; a fact which has naturally caused most of the advancement throughout the commercial world in the last decade. So, too, has advertising progressed even more rapidly than any of its contemporary lines.

Keeping Within the Truth.

Successful firms are the ones whose advertising stands for truthfulness and sincerity. These are paramount. One of the points the advertising manager must feel confident about is that he does not overstate the truth or deal in exaggeration and thereby mislead the public. Nothing can be more harmful—nothing can be more injudicious.

The writer knows full well the glorious results of truthful advertising. Fortunate the advertising man employed by a firm that lives up to every statement made, for he is sure of certain results from his work, and he does not labor in vain.

Further into the details of advertising—among the intricate work of which the shopper knows nothing is what is known among the craft as "make-up." Advertising, like everything that is put before the public, must be presented in a most attractive form. It is the pleasing arrangement as well as the easy arrangement of the matter in an advertisement which gives the best and quickest results.

Some merchants who write their own advertisements pay little or no attention to the symmetry or attractiveness of their announcements. This, outside of the value of the bargains, is a most important point to be considered.

The Short, "Snappy" Ad.

Style, too, enters largely into the attractiveness of an "ad," in so far that words, sentences, and paragraphs should be such as will instantly prove the most forcible. Long words and complicated sentences are undesirable. If you have a point to convey it should be brought home quickly.

Outside of these facts, another important point for an advertising manager to impress upon his firm is the old saying, "Mind your own business."

Never bother about your neighbors' affairs; that is, never try to belittle or speak ill of them. Fights in type add nothing to a store's popularity or prestige.

While an ad man must at all times be alive to conditions in what is going on both as regards his own town and outside cities, he should always remember his interests are first and foremost with his customers. An ad that brings no response is like money thrown away. In order to get good results from every ad one must consider the nature of his clientele. It would be the height of folly for an ad man catering to the public trade to make a big display of real Irish point at very high prices or for a firm that is trying to demand trade for exclusive novelties to advertise very commonplace goods. The truth must be considered at all times.

What constitutes a bargain? A bargain to the general public consists of an article that is new, desirable, and in universal demand at a price that is regular for regular qualities. Old goods, passe styles, are not cheap at any price. Oldtime "Grand" pianos, which in its day sold for $750, would not be cheap today at $100 simply because it is old style. On the other hand, a new "Upright" which sells for $300 would now be cheap at $225. This is the principle of an ad which means success. The idea is to sell desirable merchandise of whatever line at a popular price that will attract trade and make friends.

The last consideration of the ad man is the choice of a medium; that is to learn what papers to use to bring his announcements before the public. In Washington there are only two afternoon papers, while in other cities, especially the larger ones like New York, Philadelphia, Boston, Chicago, there are six, seven, and eight afternoon papers, and a like number of morning editions. Usually two or three of these various papers will suffice to bring his notices before the general public as well as though all the issues were used. The use of these, of course, must be left to his decision.

One of the problems which confront the advertising manager of a department store is that of keeping business actively during what are generally regarded as dull months. It takes special inducements and strong values in seasonable merchandise to transform dull periods into times of bustling activity and increased business. Another is to always present new and different offerings in the daily newspaper announcements of the firm. When the store is a large one, with ample stocks and diversified lines to draw upon, there should be no difficulty in securing live, interesting store news all the time.

It is important that the salespeople support the advertising of the store. If a customer finds that a clerk does not know about certain goods, especially advertised, suspicion is at once aroused, and the impression created that the advertising of that store is unreliable.

Without this co-operation the advertising will be wasted, and the reputation and prestige of the house will suffer.

The advertising man should be thoroughly familiar with the goods he advertises; else he cannot know the value, cost, where and how produced, and other details which have a bearing upon the goods themselves and their selling points. The knowledge of these essentials produces much stronger and more convincing advertisements than if the knowledge were lacking.

The advertising manager should enjoy the full confidence of his firm. To be a success he must be practically "one of the firm," so far as every movement is concerned. His is the hand that directs the most important part of the business, and without an intimate knowledge of the firm's affairs he is groping in the dark.

There are many claims made for the value of illustrations in an advertisement, but one of the best is that a picture instantly arrests the eye. No peculiar combination of words, however attractive they may look in bold type, can so quickly claim the reader's attention as a good illustration.

The writer is a firm believer in light and shade—that is, strong display, with as few headlines as possible. Where everything is displayed, nothing is prominent.

CHARLES L. FINNEY.

WM. G. KENT

Palais Royal Advertiser Says Literary Ability is Frequently a Handicap in "Ad" Writing.

THE incidental benefits that come of modern advertising are far-reaching. First—With the income that advertisements bring the newspapers of today their capabilities as a medium of information are materially increased. Second—With the aid of advertising a business can be built to gigantic proportions, and thus opportunity is given to capital and employment to countless numbers. Third—The modern advertisement is the greatest boon to the people; a daily guide, a source of information, making the reader familiar with values, aiding economy, saving time and trouble.

Modern advertising has been termed a science—it may be better termed common sense.

The advertiser begins as does a schoolboy or a graduate, full of theories, but lacking practical experience. He sooner or later learns that the newspaper is the medium; most direct, most effectual, quickest, cheapest. Then comes the knowledge that he must live up to his advertisements. There's the rub—the advertisement is not, and should not be, a weak and timid bid for patronage; it must claim superiority of knowledge, the ability and the willingness to give the most and the best possible.

Like a Trained Army.

Advertising is thus a great incentive, creating ceaseless activity. If it is a great department store—the store's system, the goods, and the clerks must mirror the advertisement. If this is done success is sure and the newspaper proves the mightiest of adjuncts, and its possibilities almost without limit.

The successful are always looking for, finding, and curing the weak spots. Most failures result from the lack of ability to recognize a weakness. The merchant, like the prince, is surrounded with his chiefs and the attending army. If with undoubted ability he possess too much egotism, he is fed on flattery and dire results are only logical.

Since advertising is the subject of this article the writer of advertisements is told of, as he should be. What the physician is to the family he should be to the establishment. To discover ailments he must learn to see the establishment through the eyes of the visiting public, and has to be in sympathetic touch with the rank and file of the army of employes. More is often learned from such a source than from the captains of the army.

The advertiser who is a literary genius is almost unfortunate—he too often relies upon well balanced phrases, and too often despises the hum-drum of store life. The successful writer must know goods and their values, he must know where competing establishments are strong and weak, he must be posted on all subjects pertaining to fads and fashions, he must be in touch with every phase of store life.

Such a writer of advertisements may lack literary genius, but his announcements are very practical, always logical and never deceiving. Only such advertising pays, and it may be truly said that such advertising is the rule rather than the exception.

WILLIAM G. KENT.

SAMUEL HART

Advertising Manager for Lansburgh & Brother Says Secret of Success Is Sticking to Facts.

IF you know what the public lacks, it is much easier to tell it what it wants. Many an advertiser has found to his sorrow that he has advertised an article that the public does not want, largely because it does not need it. The old proverb has it that one man may lead a horse to water but ten cannot make him drink, and so it is with the advertiser and the public. Therefore, I say, you must first gauge the needs of the public. After that, if you cannot make it 'drink,' there is no hope for you in the advertising business.

For years I have watched carefully the customers in our store, noticed their ideas, their ways of putting them into words, especially the women, and I am convinced that there is no better school for the advertising manager. Human nature will out at all times, but at no time more readily than when a person is giving up money—in other words, making a purchase in a store or at least contemplating one. Perhaps I have learned more from those who merely contemplate purchases—their name is legion—than from those who actually buy.

There is one great fact in advertising which must be ever present in the mind of the advertiser—the public wants facts. It must have them. A tremendous rhetorical flow of words has no more effect on the general buyer, no matter whether it is peanuts or pig iron he wishes to buy, than a Washington snowstorm would have on the heat of the lower regions. It is possible that such an advertisement would have its effect on the brainless few, but that is not the class that the merchant desires to interest. Tell the people the truth in as few words as possible. Make the advertisement readable and catchy, of course, but always keep it within the bounds of reason.

I have great faith in newspaper advertising; there is none better, certainly none more profitable. Today the newspaper goes everywhere; it is read everywhere, by everyone. The woman who wishes to buy a yard of calico or the man who wishes to put thousands of dollars into stock, each consults the newspapers before deciding where to go and what to buy.

Nothing is more important in advertising today than pictures. There is such a great mass of advertising matter presented to the reader of the newspapers and magazines that it is of vital importance to find an advertisement that will stand out from all the rest and can be taken in at a glance. Nothing can do this so well as a drawing. The artist must tell the whole story quickly, or the wandering interest of the reader will flit on to something else. There is this to be said, however, in regard to the use of pictures—they cannot stand alone and be successful advertisements. They must be supplemented with type. Perhaps the best form of advertisement is the picture and the type combined, both terse and to the point. Newspapers have recognized the value of pictures, and as they have grown in size their thousands of lines have multiplied, it is true, but it is equally true that their pictures have increased two or three fold as much as their type.

SAMUEL HART.